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IN FOCUS

The July - September issue of Shanmukha covers two important landmarks on the Indian Cultural Scene. One is the passing away of Guru Kelucharan Mohapatra which has left an irreplaceable void in the field of Indian Dance. The other is a write up on the efforts of the Sri Shanmukhananda Fine Arts and Sangeetha Sabha in the field of Talent Promotion. This programme which has been conducted by the Sabha, since its inception, has proved to be of inestimable value to the promotion of musical talent in the country.

The Keynote Address by the eminent critic Subbudu for the Symposium held in November on Choreography and Dance is featured in this issue. There are interesting writeups on two doyens of Carnatic music - Madurai Mani Iyer and Mysore T. Chowdiah. An article on Ragalakshana has been included in this issue. Two interesting poetic attempts also find place in this issue.

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Keynote Address

CHOREOGRAPHY

By Subbudu *

Ladies and Gentlemen,

At the outset I would like to plead not guilty for this infliction on you for the simple reason that in spite of my pleading with the Matunga Mahavishnu who has become synonymous with Shanmukhananda Sabha, he insisted that I must deliver the Keynote Address for the Symposium on Choreography. It is an irony of fate that an 'extinguished' critic should be asked to deliver the Keynote Address to a distinguished audience. Well I have no option as honours have been thrust on me.

I had never been enamoured of Keynote Addresses until I realised a couple of years ago that they had therapeutic value. In a seminar on Abhinaya held a couple of years ago, a local VIP was to deliver the Keynote Address. His Private Secretary duly typed it but unfortunately after the first page, he attached three more pages of an address on rain harvesting which were meant for a subsequent seminar the VIP was to address. Not realising the mistake, the VIP read the whole speech but fortunately by the time he read the second paragraph the audience was fast asleep. So I came to the conclusion that Keynote Addresses are the best cure for insomnia.

Jokes apart, I come to the ingredients of choreography and also to what is necessary to make them meaningful. Firstly the choreographer must know the grammar of dance in all its ramifications. He must also know the rhythmic implications and how to choreograph them. He must have a fair knowledge of music so that he can embellish the production. I am emphasising this aspect because in many cases the minute a dancer "clears" her throat she clears the audience as well. Knowledge of mythology is very essential to choreograph any number. Unfortunately these days, dance is taught by package deals by which a set of items required for a dance performance like the Alarippu, Jathiswaram, Varnam, two Padams and a Tillana are taught in about 6 months and after performing a hasty Arangetram the dancer is ready not only for dance but also for turning out as a Guru. At this rate how can you expect anybody to do justice to choreography? Likewise, unless one is conversant with mythology, one cannot describe adequately the attitudes and attributes of the mythological persons. He must know the complexion and authentic costumes of those presented, so that what is presented will not turn out to be

* Text of the Keynote Address for the "Symposium on Choreography & Dance" to mark the Golden Jubilee of the Sabha at the Sri Shanmukhananda Chandrasekharendra Saraswati Auditorium, Mumbai on November 8, 2003. Shri Subbudu could not be present at the function owing to ill-health.

caricature.

I am laying very special emphasis on the knowledge of the language in which an item is presented as otherwise, an artiste cannot bring out the correct import of the lyrics. And in addition, the dancer must know the total meaning of the composition instead of trying to interpret it literally like dancing to a nursery rhyme "Ba Ba Black Sheep". I will cite an example. There is the famous Padam "Ethanai Sonnalum". The petty and quarrelsome daughter has a tiff with her husband and comes back to her parent's house. Her mother tries to explain to her that after all, the parents would not be living for ever and that one day or other she has to go back to her husband to ensure a happy and peaceful matrimonial life. This is the central point or the nucleus of the piece. I have found mostly that young dancers interpret it literally by lifting the hand and putting the five fingers near the mouth and rotating the fore finger in the temple and finally holding crossed fingers which needless to say would be an absurd interpretation. In this connection I still vividly remember the superb delineation of the inimitable Balasaraswati, the Queen of Abhinaya, three decades ago at the Annamalai Mandiram. Her mother Jayammal was providing vocal support and Bala was holding her daughter's plait tightly and combing her hair with a lice comb. This clearly brought out the suggestion that the daughter was fully under her control and that she had to listen to her advice. Jayammal was rendering the Pallavi for

the seventh time and Bala was still engaged in combing operations. I was a bit intrigued as it almost seemed that the mother was hunting for Veerappan in the combing operations. All of a sudden, when the line "Aen Pinangi Kondai Magale" was uttered, Bala immediately depicted the mother turning the daughter's face by holding her chin and beating her head with her palm. The trick was done and the audience loudly applauded. I hope I have made myself clear. I had another incident in which lack of knowledge of a piece, resulted in an absurd interpretation. The word "Kanmani" means darling. I found the dancer splitting the word into two as "Kan" and "Mani" and showing the eyes and the temple bell separately. Similarly, the cupid's arrow is an inevitable, inseparable and integral part of the Bharata Natyam repertoire. But many dancers do not realise that it is only symbolic, not to be interpreted as a real piercing of arrows on the chest of the heroine as if she is doing Hara-kiri. This is the state of dance today as everyone seems to be in a hurry to be on the stage, little realising that it requires at least 10 to 15 years to master the dance idiom.

I now come to what is being called contemporary dance to which I am slightly allergic. Mostly, those who fail to make a mark in classical dance resort to this type of dance. I am not against experimental dance but dance must be instantly communicative without resort to props and verisimilitudes. The dancer must be able to express any and every

emotion either in gesture language or through the eyes. It is no use inflicting long and indecipherable introductions. It has become customary for contemporary dance choreographers to give esoteric Sanskrit names like Akash, Bhaya, Rigveda and so on along with a hundred props on the stage like lighting, sound effects etc. I can vouch that unless they supply a brochure explaining the number, it will all be Greek and Latin to the audience. The audience will be interpreting the actions on the stage according to their own comprehension. For some of them, infatuation by the heroine, looks like colic pain. Likewise, an excessive depiction of Bhaya may approximate to Parkinson's disease. Sorry, I may be mistaken as being harsh. Contemporary dances require a lot of planning to make them communicative. In the West it takes almost a year to compose a ballet. Immense thought is given to examining the data for this purpose and hundreds of stage rehearsals are held before the production is actually presented. In India, this is difficult as dancers here don't have either the wherewithal or the resources to undertake such tasks, and as a result, the whole exercise becomes futile. Very few dancers like Dr. Padma Subramaniam and Anita Ratnam have the time and patience to devote their entire energy in this direction. Dr. Padma Subramaniam's choreography in this respect is superb. Her Abhinaya is instantly communicative and establishes rapport with the audience. I have

wondered at her depiction of the love at first sight of Rama for Sita when the former sees her in the balcony. Poet Kamban, describes the sequence in his beautiful verse "Annalum Nokkinaan, Avalum Nokkinaal". Dr. Padma would invariably make the audience spell bound in portraying the sequence. Her eyes would communicate the import of the lyrics admirably and all that she would do was to shed a glance at the balcony and depict, vice versa, the resultant glance from the balcony. And more than that Padma has a permanent orchestral group with which she is able to rehearse her productions thoroughly. I know that she is being criticised for a slight excess of Lokadharmi but I welcome it because Natyasastra prescribes that what is presented on the stage should be understood by the lowest common denominator in the audience, that is the man in the gallery. That explains why today, Dr. Padma is on the ivory tower even though she is 60. The minute she ascends the stage, she undergoes a metamorphosis. What I had said about Padma applies mutatis-mutandis to Anita Ratnam who has also devoted her entire career to dance and is ever in search of new vistas. While Padma concentrates on well known mythological themes, Anita experiments with modern dance also where she harnesses the body language. Her productions are always perfect. And she knows what she does and can stand by it. Now I come to Kalanidhi Narayanan who has completely mastered the subject of Abhinaya. Her interpretations



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are subtle and a feast for the eyes. Her large and liquid eyes can portray any emotion, anger, resentment, hate, infatuation and what have you. She has trained innumerable disciples who have made a mark in this field. I would like to call her "Vizhi vazhi mozhi pesubhaval". I would however like to caution her that she should in turn caution her disciples not put all the apples in one basket as they may spill. While it is good to learn as many Sancharis as possible, a dancer should attempt only a few to clinch the issues instead of indulging in one too many Sancharis.

Another aspect I would like to touch upon is that most dance dramas become dance plus dramas because the two entities do not merge harmoniously. This is due to the magnificent obsession our dancers have for rhythmic virtuosity so much so that they indulge in rhythmic jugglery at the drop of a hat little realising that, such intrusions impede the free flow of the unfolding of the story line. A Western critic had admirably commented that, in a ballet, rhythm should be implicit and not explicit. As for the music in ballet, I shall only quote the famous comments by a Western critic namely, "In a ballet, music is heard and not listened to" meaning thereby that orchestra should play a subdued role and not override or overawe the dance.

I have always held that the orchestral

ensemble should be consigned to the pit. I mean no disrespect to them as they form the backbone of production. Why I suggest this change is that the presence of oddly clad members of the orchestra widely gesticulating in their actions distracts the attention of the audience from the main performer. Imagine a dancer depicting the derobing of Draupadi when members of the orchestra indulge in all sorts of gesticulations thereby diverting the attention of the audience. I also find a tendency especially among the Bharatanatyam vocalists to indulge in vocal virtuosity instead of modelling their music on the emotions displayed by the dancer. Another failing among the Bharatanatyam vocalists is that they don't pay attention to the importance of lyrics. Most of it is mangled beyond recognition. This is not the case with other classical dances of India where the orchestra is in tune with the dancer's emotions. Although I had said that the orchestra should be confined to the pit, needless to say, they should be called on to the stage at the end of the performance and suitably honoured.

I have many more things to say but I do not want to test your patience. I am almost sure that I will never again be called by the Sabha for delivering keynote addresses as I must have antagonised almost every one. But I can assure you that what I have stated is born not out of anger but of anguish.

God bless you all. □



RAGALAKSHANA IN KARNATIC MUSIC : RAGAVARGEERAKARANA RAGAMANOARI

by Dr. V. V. Srivatsa

धोर्भिर्युक्ता चतुर्भिः स्फटिकमणिमयीं अक्षमालां ददानां
हस्तेनैकेन पद्मं सितमपिचशुकं पुस्तकं चापरेणा ।
भासा कुन्देन्दु शंखः स्फटिकमणिनिभा यासमाना समाना
सा मे वाग्देवतेऽयं निवसतु वदने सर्वदा सुप्रसन्ना ॥

Introduction

After saluting Saraswati Devi, who symbolises all creativity and knowledge, we can observe that "Knowledge" is a term which defies description in a concise or capsulated manner. Knowledge is three-fold, Samgnana (Inborn knowledge), Vignana (Analytical knowledge) and Pragnana (Practical knowledge) and the power to translate knowledge into tangible terms is also three types - Sankalpa, Prakalpa and Upakalpa. Telepathy apart, transmission of knowledge is by means of sounds and the knowledge of sounds, 'Nada-Yoga' is said to lead us to bliss. Music is a culmination and combination of sounds in such a manner that audio-satisfaction and aesthetic pleasure are attained when and in listening. Human beings are endowed with the faculty to distinguish and discriminate, called Viveka, while animals and reptiles merely react to sound.

In Karnatic Music, the conceptual and

theoretical aspects constitute "Lakshana" while the performing and pedagogic aspects come under "Lakshya". Equal importance is accorded to both these aspects. It would be apt, on this occasion, if we examined both aspects.

Evolution of Ragas

Audible sounds, Ahata Nada, were classified into twenty two groups called 'Shrutis', which word was derived from the root 'Shru' - to hear. Kallinatha defined 'Shruti' as an audible sound, totally free from resonance and devoid of tonal characteristics. Abhinavagupta calls a 'Svara' as the sound produced by striking a vibrating string at a point, or Sthana, which resonates and is sweet to the ear. Though both 'Shruti' and 'Svara' have finite positions in the audibility-range, the fundamental difference between the two appears to be the lack of resonance in the former.

We shall, at this stage, pose the philosopher's question:

"Which came first ? The seed or the fruit ? The egg or the chicken ? Shruti or Svara"?

Sarangadeva states :

श्रुतिभ्यः स्युः स्वराः षड्जर्षभा गान्धारमध्यमाः ।
पञ्चमो धैवतश्चाथ निषाद इति सप्तते ।

This verse affords ample scope for interpretation that Swaras stemmed from Shrutis. The verb 'Syuh' is indicative of a natural occurrence. The precise relationship between 'Shruti' and 'Svara' is akin to the manifestation of objects existing in darkness by means of a lamp, Swaras being manifested by Shrutis, according to Kallinatha.

A Raga is a melodic concept, a pleasing sound, created and ornamented by the progressive and constructive use of fundamental musical notes, seven in number, called Swaras. The combinations and permutations of Swaras, in ascending or descending order and in regular or irregular patterns, produces melodies pleasant to the ears called 'Ragas'. The multiplicity of permutations and combinations results in several Ragas. Hence, the need for classification of Ragas.

CLASSIFICATION OF RAGAS : RAGAVARGEERAKARANA

Ragavargeekarana, the classification of Ragas of Karnatic music, comprises of three methods :

- SWARA BASED CLASSIFICATION
- ALAPANA BASED CLASSIFICATION
- OTHER CLASSIFICATION

There are eight sub-divisions of the

Svara-based classification and three each in Alapana-based and other classifications, thereby totalling fourteen.

a) SWARA BASED CLASSIFICATION

i) Melakarta, Upanga and Bhashanga Ragas

In Karnatic Music, the Swaras Shadja (Sa) and Panchama (Pa) have fixed pitch-levels and are invariable Swaras. Apart from the two Madhyama Swaras in this system, we have twelve variable Swaras, comprising of three each, of :

- Rishabha (Ri)
(Suddha, Chatushruti and Shadshruti)
- Gandhara (Ga)
(Suddha, Sadharana and Antara)
- Dhaivata (Dha)
(Suddha, Chatushruti and Shadshruti)
- Nishada (Ni)
(Suddha, Kaishiki and Kakali)

If we examine the combination of Ri and Ga swaras, we can discern that theoretically speaking, nine combinations are not used on account of disharmonious and inequitable pitch-difference. The six combinations in vogue form the frame work of the cycles of Ragas called Melakarta Chakras.

- In Melakarta Chakra No.1 the combination is Suddha Ri and Suddha Ga.
- In Melakarta Chakra No.2 the combination is Suddha Ri and Sadharana Ga.
- In Melakarta Chakra No.3 the combination is Suddha Ri and Antara Ga.

- In Melakarta Chakra No.4 the combination is Chatushruti Ri and Sadharana Ga.
- In Melakarta Chakra No.5 the combination is Chatushruti Ri and Antara Ga.
- In Melakarta Chakra No.6 the combination is Shadshruti Ri and Antara Ga.

We note, once again, that it is the Rishabha-Gandhara combination that is the basis for the Chakras. A similar exercise is then conducted with the combination of Dhaivata (Dha) and Nishada (Ni), to form the constituent Ragas of each Chakra.

- In Raga No.1 of each Chakra, the combination is Suddha Dha and Suddha Ni.
- In Raga No.2 of each Chakra, the combination is Suddha Dha and Kaishiki Ni.
- In Raga No.3 of each Chakra, the combination is Suddha Dha and Kakali Ni.
- In Raga No.4 of each Chakra, the combination is Chatushruti Dha and Kaishiki Ni.
- In Raga No.5 of each Chakra, the combination is Chatushruti Dha and Kakali Ni.
- In Raga No.6 of each Chakra, the combination is Shadshruti Dha and Kakali Ni.

We thus have from the twelve variable Swaras, six Ragas in each cycle. If Suddha-Madhyama (Ma) is added we

have thirty-six Suddha-Madhyama or Poorvanga Ragas and if Prati-Madhyama is added, we get thirty-six Prati-Madhyama or Uttaranga Ragas. Thus, we get seventy-two Melakarta Ragas.

A Melakarta Raga is one in which all seven Swaras are present in the proper sequence both in the ascent (Arohana) and descent (Avarohana) of Swaras. An Upanga Raga is a subordinate derivation from the Melakarta Raga, in which the Swaras need not necessarily be in the same sequence as the Melakarta. In an Upanga Raga, all seven Swaras need not be present but the Swaras should be the same as in the parent-Melakarta Raga. A Bhashanga Raga is one in which a Swara extraneous to the Melakarta is infused to impart melodic grace and list.

Example :

Melakarta Raga - Harikambhoji
Upanga raga - Khamas
Bhashanga Raga - Khambhoji

ii) Sampoorana and Varja Ragas

A Sampoorana Raga is one in which all seven swaras are used in the Arohana and the Avarohana. Hence, there are per-se, Sampoorana Melakarta Ragas, Sampoorana Upanga Ragas and Sampoorana Bhashanga Ragas.

A Varja Raga is one in which one or more of the Swaras are not used. If five swaras are present both in the Arohana and Avarohana it is an Audava Raga and if six, a Shadava Raga. In Varja Ragas, the classification based on the numbers of Swaras in the Arohana and Avarohana are as follows:

Arohana	Avarohana
i) Sampoorana	- Shadava
ii) Sampoorana	- Audava
iii) Audava	- Sampoorana
iv) Shadava	- Sampoorana
v) Audava	- Audava
vi) Audava	- Shadava
vii) Shadava	- Audava
viii) Shadava	- Shadava

iii) Krama and Vakra Ragas

If all the Swaras are in proper sequence in both the Arohana and Avarohana, it is 'Krama' Raga. If the sequence is irregular as result of a jump or a reversion in the swara-sequence, it is 'Vakra' Raga. If reversion takes place in both the Arohana and the Avarohana, it is an Ubhaya-Vakra Raga.

Example :

Varka Raga - Khamas,
Ananda Bhairavi
Ubhaya Vakra Raga - Nilambari

iv) Swarantya Ragas

All Ragas need not necessarily commence at the lower (Madhya Sthayi) Shadja and end at the higher (Tara Sthayi) Shadja

- Nishadantya Ragas are those which end at the Swara 'Ni'

Examples : Nadanamakriya,
Punnagavarali.

- Dhaivatantya Ragas are those which end at the Swara 'Dha'

Example : Kurunji

- Panchamantya Ragas are those which end at the Swara 'Pa'

Example : Navroze

v) Swarabaddha Vargeekarana

Ragas could be classified on the basis of commonality of Swara such as Graha, Nyasa, Jiva or Amsa Swaras. It would be too onerous to explain at this juncture, the function of each type of Swara referred to hereabove. However, we illustrate this classification by means of an example given hereunder:

- Ragas with Rishabha (Ri) as Nyasa : Sahana, Kedaragowla.
- Ragas with Gandhara (Ga) as Nyasa : Sankarabharanam, Yadukulakhambhoji.
- Ragas with Madhyama (Ma) as Nyasa : Natakurinji
- Ragas with Panchama (Pa) as Nyasa : Kalyani, Ananda Bhairavi.
- Ragas with Dhaivata (Dha) as Nyasa : Khambhoji, Athana.
- Ragas with Nishada (Ni) as Nyasa : Hamsadhvani.

Similar classification can be done on the basis of Arsha, Amsa and Jiva Swaras.

vi) Sancharabaddha Vargeekarana

As stated earlier, the proper sequence of Swaras in Arohana and Avarohana results in a Krama-Raga. If Swaras have also to be rendered in the same, proper sequence, it is then called a Krama-Sanchara Raga. If however, the sequential order is altered to enhance the melodic content or 'Rakti', in any Raga, such Ragas are not Krama-Sanchara Ragas.

Example: Pa Ni Sa Dha Pa
in Raga Dhanyashi
(Ni is omitted in the
Avarohana).

vii) Swarakampana Vargeekarana

The beauty of a Raga is enhanced mainly by the combination of the Swara with the Gamaka (elongation), as rendition of flat notes will be unmelodic. Ragas in which all Swaras can be sung with Kampita-Gamaka are called Mukhtaya or Sarvaswara Kampita Ragas and are also called Sarvaswara Gamaka Varika Ragas.

Examples : Mohanam, Todi, Kalyani.

Ragas in which there is inherent limitation in the use of the Gamaka are known as Ardha-Kampita Ragas, an example being Kuntalavarali. Ragas in which flat-notes can be sung without Gamaka, without diminishing the essence or beauty called 'Ragabhava' are called Kampa-Vihina Ragas, two examples being Kadanakutoohaalam and Sindhuramakriya.

viii) Swasthana Vishada Ragas

In some Ragas the nuances will not emerge by mere swara-rendition, necessitating the presentation of Gamakas, fine-tuned Shrutis and the Rakti-Prayogas, only after the presentation of which could the characteristics of a Raga be identified.

Examples : Ahiri, Kanada, Begada, Saveri.

However, in some Ragas, the characteristics become evident no

sooner a particular Swara is sounded. Such Ragas are called Swasthana-Vishada Ragas. We can note that the Swaras 'Ga' in Raga Mohana and 'Ni' in Raga Sriranjani result in these two Ragas being classified as Swasthana-Vishada Ragas.

b) ALAPANA BASED CLASSIFICATION

i) Ghana, Naya (Rakti) and Deshiya Ragas

- Ragas whose characteristics come out best when singing rhythmic patterns called 'Tanams' are called Ghana Ragas.

Examples : Gowla, Varali, Reetigowla.

Ragas in which characteristics come out equally well by exposition called Alapana and by singing 'Tanams' are called Naya or Rakti Ragas.

Examples : Todi, Bhairavi, Kalyani, Khambhoji, Sankarabharanam.

- Ragas in which the inherent beauty comes out only by means of a limited Alapana and in which there is a touch of folk-music are called Deshiya Ragas.

Examples : Jhenjhuti, Pharaz, Kanada, Bihag.

ii) Vishada, Ardha Vishada and Alpa Ragas

- Ragas which afford ample expositional scope by means of an Alapana are called Vishada Ragas.

Examples : Saveri, Bhairavi, Sankarabharanam, Todi, etc.

- Ragas whose Alapanas have to be limited but in which the nuance is best

brought out by a passage in medium-tempo, a Madhyama-Kala passage are known as Ardha Vishada Ragas.

Examples : Suratti, Mandhari.

- Ragas whose Alapanas have to be very short are called Alpa Ragas.

Example : Garudadhvani,

Kadanakutoohaalam.

There are some Ragas which are extremely difficult to portray by means of an Alapana. Such Ragas are best understood by means of the rendition of a composition or Kriti, some examples being Dilipaka, Devamrutavarshini and Sudhatarangini.

iii) Suddha, Chayalaka and Sankeerna Ragas

Matanga, the great musicologist and author of 'Brihaddeshi', propounded this classification by means of the observation:

शुद्धः छायालक प्रोक्ता संङ्कीर्णाच्च तथैवच ।

- Ragas in which the 'Komal' and 'Tivra' versions of any Swara will not have concurrent presence and in which no Swara will tend to show a Shruti higher or lower than the normal level are called Suddha Ragas.

Examples: Mayamalavagowla,

Mohanam, Madhyamavati.

- Ragas in whose rendition, traces or reflections of other Ragas are found are called 'Chayalaka' Ragas.

Traces of Chakrawakam are seen when rendering Sourashtram.

Traces of Kalyani are seen when rendering Saranga.

- Sankeerna or Mishra Ragas are those based on a 'cocktail' concept, the mixture of two or more Ragas having been purposely done to increase the aesthetic content.

Examples :

- Traces of Sahana, Yadukula-Khambhoji and Kedaragowla in Jujavanti.

- Traces of Dhanyashi, Punnavarali and Bhairavi in Ghanta.

- Traces of Nata Bhairavi, Todi and Vakulabharanam in Ahiri.

c) OTHER CLASSIFICATIONS

i) Gana-Kala (Best Suited Time) Vargeekarana

Unlike other systems, Karnatic Music does not have restrictions of periods when Ragas could be rendered. However, the beauty of some Ragas comes out best at certain times. The classification of Ragas based on the best-suited expositional time is known as Gana-Kala Vargeekarana. Some particulars, in this regard, are given hereunder :

- Prabhat Ragas (Pre-Dawn)
 - Bhoopala, Bowli, Revagupti, Malayamarutam, Valaji and Deshakshi.
- Udaya Ragas (Sunrise)
 - Kedara, Bilahari.
- Dinamana Ragas (Daytime)
 - Saveri, Devamanohari, Dhanyashi, Asaveri.
- Uchhakala Ragas (Noon)
 - Madhyamavati, Manirangu, Sri, Pushpalatika,

- Brindawana-Saranga.
- Aparanna Ragas (Early Afternoon)
Mukhari, Begada.
- Paschadaparanna Ragas
(Late Afternoon)
Charukeshi, Mararanjani.
- Godhulivela Ragas (Pre-Sunset)
Hemavati, Vasantha,
Kalyani.
- Asthamana Ragas (Sunset)
Poorvikalyani,
Natakurinji.
- Poorvaratri Ragas (Early Night)
Bhairavi, Natabhairavi.
- Ardharatri Ragas (Midnight)
Kedaragowla, Nilambari.

It is worthy of mention here that a similar classification was in vogue in the Pann-System of Thevaram music, the groups being Pagalpann (Daytime), Irappan (Night) and Poduppan (All-time).

ii) Rasa - Bhava Vargeekarana

Music being highly emotive, certain moods come to the fore when certain Ragas are rendered. A classification based on moods produced is called Raga-Bhava Vargeekarana.

- Sringara Rasa Ragas
Sankarabharanam, Khamas,
Suratti.
- Veera Rasa Ragas
Nata, Gambeeranata,
Devagandhari
- Karuna Rasa Ragas
Sahana, Ahiri, Nadanamakriya.
- Adbhuta Rasa Ragas
Saranga, Bihag, Hamsanandi.

- Hasya Rasa Ragas
Kuntalavarali, Vasantha.
- Vibhatsa Rasa Ragas
Subhapantavarali.
- Roudra Rasa Ragas
Athana, Arabhi.
- Shanta Rasa Ragas
Sama.

iii) Mitra - Ragas

Ragavali - Krama Mitra Ragas

In a Ragamalika, the switch-over from one Raga to another should be easy and musical cum aesthetic blending of the Ragas should be achieved. In such cases, the Raga which follows is called a 'Mitra' raga to the earlier one. Some well known sequences of Mitra Ragas are :

- Harikhambhoji - Shanmukhapriya -
Kalyani
- OR
- Begada - Mukhari - Mohanam

Nama - Mitra Ragas

Prasa - Mitra Ragas

Ragas whose names start with the same syllable can be classified as 'Nama-Mitra' Ragas rather 'Prasa-Mitra' Ragas.

Examples :

- Kokiladhwani, Kokilapriya, Kokilavarali,
Kokilaravam
- Punnagavarali, Punnagatodi,
Punnagalalita.

Anuprasa - Mitra Ragas

Ragas whose names end with the same syllable can be classified into groups. This classification was in vogue centuries back.

- 'Gowla' Group

Gowla, Mayamalavagowla, Chhaya
gowla, Reetigowla, Kannadagowla,
Narayanagowla, Kedaragowla,
Poorvagowla Narireetigowla.

- 'Priya' Group

Kokilapriya, Rudrapriya, Bhavapriya,
Rishabhapriya, Karaharapriya,
Natakapriya, Shanmukhapriya,
Rasikapriya, Bhaskarapriya, etc.

- 'Khamboji' Group

Harikhambhoji, Khamboji, Yadukula-
khamboji, Chanchukhamboji, Kuntala-
khamboji, Sajjakhamboji, Neelakhamboji.

- 'Varali' Group

Punnagavarali, Vasanta Varali,
Pratapavarali, Mohanavarali, Jala-

varali, Kuntalavarali, Poorvavarali,
Shubhapantuvarali, Pantuvarali,
Varali, etc.

- 'Ranjani' Group

Janaranjani, Sriranjani, Megharanjani,
Shivaranjani, Ranjani, Karnaranjani,
Guharanjani, Niranjani.

- 'Manohari' Group

Devamanohari, Kamalamanohari,
Gowrimanohari, Isamanohari, Madhava-
manohari, Budhamanohari, Rama-
manohari, Manohari.

These are the various systems of
classifying Ragas. □

(To be continued)

Read

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THE MAGIC OF MADURAI MANI IYER by Sanjay Subrahmanyam

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My house was a GNB bastion. It seems he used to visit us. He was supposed to have sung for my mother's wedding but unfortunately he passed away. We kids grew up listening to his "Brochevarevarura". But we were exposed to so much of his Music at home that names like Ariyakudi, Semmangudi, Musiri, Rajaratnam, Mali and the likes never figured in discussions.

Madurai Mani Iyer was one such name I had heard about as a young kid. Once on a holiday at my uncle's place in Bangalore, I heard Madurai Mani Iyer for the first time. As a boy of 7 to 8, I was fascinated, hooked by the sheer magic and the unusual delivery of his music. The accent was amusing. The tempo was fascinating and the neraval at "Kaaliniil chilambu" in "Tayae Yasodha" made one feel like dancing. And going up down, note by note and singing only "Kaaliniil chilambu" was a real delight. I then forgot about him for sometime.

We then bought our first tape recorder. This must have been the early eighties. Vividh Bharati was banned in our home and the only music we were allowed to listen, record or play was Carnatic Music. That was

also the time when FM was introduced by All India Radio. Thus we used to get about two hours of Carnatic Music everyday, which meant that everyday, I would look up the radio programmes in the newspaper, then decide whether any of the programmes should be recorded or not. We recorded the first Madurai Mani Iyer broadcast that we heard. It was a record with most of his hits like "Maa Janaki", "Nijamarmamulanu", "Kapali", and of course the immortal "Eppo Varuvaaro" and the English note. This was a big favourite of mine at that time and I used to listen to the tape regularly. But it was all fun then. As for my music classes, I considered it purely an impediment for me to make it to the Tamil Nadu Ranji squad! But with no television those days, these recordings were my main sources of entertainment.

Then again Madurai Mani Iyer sort of went out of my life. As I began performing, I did not consider MMI serious enough to emulate. The intellectual likes of GNB, Ramnad Krishnan, Alathur Brothers were more important. And then it happened once again, when a friend of mine called K.R. Subramaniam passed me a tape of MMI.



PHOTO COURTESY : THE HINDU

That was one hell of a recording. It had "Vallabha", "Narada Gana Lola" "Mohana Rama" and an RTP in Bhairavi. The start of the Athana swara sequence "mmmm pa ri - Narada!!!" just made me sit up as if struck. Here was a man who was dishing out sublime music in such a simple form. He made things look so easy and his music was just flowing. Swaras came through like a torrent. The upper gandhara in Mohanam just swayed like the trees along the shores of the Cauvery. This was music like nature to me. It was just there! It was just moving and flowing and taking everyone with it. No wonder even rickshaw wallahs stood and listened to his "Kaanakkan Kodi" when he sang at the Kapaleeswarar Temple.

Then I was just hooked. For me this man came to stand for the most naturally flowing music that I had heard. There was hardly any effort. The difficult Jayantasena or the even more difficult Saraswati Manohari was made to look absurdly simple.

My guru started giving me pointers. He used to say, that when someone finds true sruti sense like MMI did, one did not bother about satisfying intellectual needs. He said MMI used to reach out to notes from the higher swara than from lower one. He would hit the upper Sa from the Rishaba rather than from Nishada. He could sing continuous avartanas of

sarvalaghu swaras without being boring or repetitive. And his viruttams especially "Veyuru Toli Pangan" were wonderful. And then the songs that one thought only others could sing, like the ones when I heard "Jayati Jayati" in Khamas (a GNB patent), or his "Brochevarevarura" (again another GNB patent), the man, the genius introduced such subtle sangatis that went in tune with his flow of thought and his tempo, sounding so fresh and new!

One wonders why people don't sing some of the songs he patented. Songs like "Paamaalai" in Harikambhoji, "Kandan Karunai" in Bimpalas, "Tookiya Tiruvadi" in Sankarabharanam are hardly being sung by anyone except probably TVS, his nephew.

Today I am an MMI fanatic. His music and his unique approach have not been emulated by anyone. His simplistic approach cannot probably be imitated at all. And finally a single statement he made about 'kanakkus' in concerts symbolizes the man - "We sing swaras for Manikkam Vairam, instead we have to sing swaras for Ga Ri Sa Ni Da!!!" What he meant was that the kanakku pattern being already learnt and memorized, the actual swaras were being sung spontaneously only upto the start of the korvai or "ga ri sa ni da"! How different was it from singing swaras upto "Manikkam"? It just was a different place or eduppu! □

(Courtesy : Sangeetham.com)



CHOWDIAH, THE MAGNIFICENT by 'Garland' N. Rajagopalan

"A concerted effort to wean him away from music while young was of no avail. Astrological prediction of a non-musical career had proved wrong. His heart cried, even as Yehudi Menuhin's did when he wrote, "Would I have preferred a different job? No, I suppose, because I am, as much as it is possible to be, a free man, *slave only to the instrument of my early choice, the violin*". - [A Garland]. A charming personality, unparalleled *guru bhakti* to an unexcelled fault, an iron heart that withstood provocation, an irresistible will to take to the best and the novel and

immaculate dedication to the art qualified the glamorous life of violin virtuoso Trimakuta Chowdiah of lavish popularity, name and fame. While the name of his place meaning 'three crowns' is also significant in his life, he was born on the First of

January in 1895 and crowned most deservedly with the rare, covetous title of Sangita Kalanidhi on the same date in 1958. [It is interesting to note that the same four numbers get repeated in both the years, though jumbled.] What a great title of fabulous merit it was *then*, with very few sabhas, fewer titles, stringent scales of selection *vis a vis* competing *inter se* merits of a galaxy of 'all-time greats' most of whom stood eligible for it, though the title had unfortunately eluded many?

Chowdiah did not stand committed to the *status quo* in everything, his

apprenticeship itself being a specimen. Though he was proficient to take the concert stage, *Guru Bidaram Krishnappa* would not permit him for nearly a decade and a half though the ward had a family too to look after. Nay, the *guru* went to unprecedented extremes of violent rigour



COURTESY - SRUTI

and yet the sober spirit and example of Ekalavya which found a receptive home in the musical bosom of Chowdiah tolerated all without a shade of murmur. On the concert stage he was once slapped by the *guru* on his cheek, quite strong and sound at that and thrashed with chappal another time, all for minor slips. Chowdiah went on playing as accompanist on both the occasions unconcerned like 'silence sitting in monument' and all the while playing like a committed *yogi* incarnate.

I am tempted to mention a *śloka* of eminent Appayya Dikshitar, though it is in praise of the Lord of Kailas in a lighter mood as an example of fortitude. He addresses the Lord,

'You have taken abode in the snow-clad mountains. To add to that chill environment, You have installed the supreme cooler, the moon on your head. The cool-bodied snake adds to the chill discomfort. In spite of all these, I wonder how You had chosen a bride also from the cool realms of the Himalayas!...Lord! I now divine the subtle reason. You stand caged in the warm bosom of mine and hence You require all these to withstand the warmth!!'

Chowdiah's *guru bhakti* is positively *non pareil* in the modern history of the musical world.

The great violinist was at his impressive supreme both as soloist and as accompanist. He added three parallel strings creating a massive salutary impact in tone and tune. At performances,

the receptive joy of the audience was overwhelming. The sweet, homogenous sound it presented had excellent reception. The premier institution in music at Chennai frowned at the novelty and was averse to accept it but he went on undaunted like a musical Caesar with his seven-string violin unconquered. Veena had undergone many changes. Gottuvadyam Sakharama Rao had twelve sympathetic strings. Shatkala Govinda Marar used a seven-string tambura. Palladam Sanjiva Rao had nine holes in his flute. Mandolin Srinivas has made improvements to suit our music. Kadri Gopalnath has made some alterations in his clarinet. There have been many such endeavours. And Chowdiah's was a massive adventure in the then world wedded to *sampradāya sangeet*. His example was followed by his disciple Sethuramiah.

The maestro had to contend with a few perplexing situations that are worthy of notice. In the thirties of the last century, there was a concert of wizard Maharajapuram Viswanatha Ayyar at Jagannatha Bhaktha Sabha, Egmore, which was then famous for its elitist audience. Maharajapuram went on with *rāga ālāpana* in a subtle fashion that would not reveal the shade of the individual *rāga* he was to take up. Chowdiah was intrigued and was obviously tense. When he took his turn, he ran over the whole *ālāpana* in like fashion without committing the indiscretion of revealing the identity of any of the possible alternatives one could take

up, laid the instrument before himself and told the vocalist with a confident smile that he had done it [meaning that he had played equal to the challenge]. To the thunderous applause of the audience, Maharajapuram smiled, as only he could, quite playful and mischievous, and threw out the shade of the particular *rāga* in the first second of resumption.

Here is another such instance intimated by V. Govindarajan, IAS [Rtd.], son of the eminent Vinjamuri Varadaraja Iyengar. Let me quote him as narrated by Ghata Vidwan Bangalore Venkatram:

'At a concert of **Vinjamuri** in Madurai, Chowdiah Sir was on violin and Manjunath was playing ghatam. I [Venkatram] was in the audience. Eminent musicians like Musiri Subrahmanya Iyer and others were present. I still remember the incident. Vinjamuri took up *Mālavi rāga* [for the kriti *Nenarunchinānu*].

In those days, none would do *ālāpana* in such *rāgas*. As soon as he completed the *ālāpana*, Musin said, "That's it. Chowdiah is going to die today [meaning he will not be able to identify and follow up!] He will have a hard time".

'Vinjamuri waited for a few seconds, looked at Chowdiah, smiled and sang the *pallavi* of the *kriti* in tune *ta a taa ta ta. Taa ta ta. Taa*. Once he did that, Musiri said, "Yes, He survives. Now he can catch up". Chowdiah started from where Vinjamuri left, played well and brought about the effect and beauty of the music, which is not easy for an ordinary artist'.

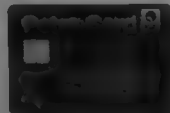
Memories of the performance of stalwarts and of such incidents inspire succeeding generations to progress fast and true to the pinnacle of mastery. The subtle glory of the art too surfaces for the joy of the listeners. □

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15.04.01	Kum. Akkarai S. Subhalakshmi	Violin Solo

YOUNG GENIUSES BUT WITH VERY HARD WORK

1. Muthuswamy Dikshitar, one among the Musical Trinity of South India, mastered the text of the Vedas before he was sixteen. His knowledge of lay literature was wide and profound and comprised the prose, poetry, drama, rhetoric and grammar. To these, he added a very creditable proficiency in astrology, medicine and Mantra Sastra, not to speak of the noble legacy of music handed down to him by his father. In due course he became a profound scholar, a poet and composer of the highest order, a master singer and a natural mystic.
2. Garbha Sriman Sri Ramavarma Kulasekhara Perumal Maharaja (later famous by the name Swati Tirunal) was brought up under the tutelage of his father and Parvati Bai, the queen to Travancore throne. He showed great precocity for learning many languages even at a tender age. He evinced an exceptional and masterly capacity for assimilation and promise in both Sangeeta and Sahitya. He ascended the throne in his 16th year and showed remarkable ability in administration and state craft as well. He composed 600 songs in Sanskrit, Malayalam, Telugu, Kannada and Hindi. They are classified as Kirtanas, Kritis, Padams, Varnams, Thillanas and Prabandhas. He popularised Harikatha also.
3. Neelakanta Sivan of Padmanabhapuram, the famous composer was another child prodigy.
4. Madurai Mani Aiyar, the famous vocalist, started giving concerts at the tender age of 12 and grew up to become a great musician, satisfying the lay listener as well as the connoisseur. He had a large repertoire.
5. M.L. Vasanthakumari was a born champion. Her modest demeanour concealed a spirit which sought challenges to her skill. In the course of a debate in an expert's meet on raga alapana and sruti-bhedam, M.L. Vasanthakumari, then a girl of tender age was called upon to demonstrate practically, the feat. She quietly took the stage and performed with striking confidence and competence, to reveal how beautiful melodic mela transitional movements can be conjured up by progressive graha-bhedam of the notes of the raga taken on hand. Vasantakumari's swarajnanam was uncanny. She had great melodic capability. No wonder that in her later years, she became one of the top musicians in the field.
6. When Mysore Doreswamy Ayyangar was in his teens, he rendered an half-an hour veena recital in the palace.

The Maharaja heard him, appreciated his music, made a cash-award and arranged for his further training in music. By the time he was 16 or 17 he was a complete veena player. On this foundation was built his later day reputation across the states of India.

7. Veena S. Balachandar could play on the tabla, harmonium, bulbultara, mridangam, tharshenai, dilruba, table-tarang and sitar as a child. He was a full-fledged sitar artiste for some time performing concerts. From his 15th year, he was for three years a radio artiste. He then switched over to veena, cut 25 long playing records, acted in and made films. Thus a colourful later-day life could be predicted for this vibrant teenager.
8. Emani Shankara Sastry, the great veena player was well-known for his Vadyavrinna, instrument bands. He showed signs of a musical genius when he was three years old. He expanded the scope of Veena sound by creating sounds - even creating continuous sounds resembling those from wind instruments. All this helped him blossom into a great composer of orchestral music, solo player, and organiser.
9. Chittibabu, the veena wizard, started learning music at five and gave his first full-fledged concert at 12 years of age. He sat on expert committees

later on. His music satisfied the masses as well as the classes.

10. M.S Subbulakshmi starting at a very young age dedicated her entire music to God and all her income to charity. A Bharat Ratna and Sangeeta Kalanidhi, the spiritual and musical foundation for her life was laid at very young age and nourished by no less a person than Gandhiji. What lent a divine-like quality to her music was that she was totally selfless in her approach to life.
11. D.K Pattammal entered the music world as a performer in 1930's and with her perfect blending of Bhakti and patriotic songs made a place for herself in what was mainly a male-bastion-classical professional music. Her rendering of Bharati's songs, her perfect Sanskrit diction, musical quality, all have paved the way for a large number of women to take up concert singing later on.
12. Semmangudi Srinivasa Iyer's musical gifts were spotted even before he was ten year old and continued to be the mainstay of his life until he passed away at a ripe age of 95. His life was one single stretch of dedication for the central theme of his life.
13. Balamurali Krishna, who successfully combines tradition and innovation, respect for Musical Trinity with his

own compositions, started his musical career as a child prodigy. He blossomed into a poet, composer, musicologist, play-back singer, music educator, in a life of full-blast. Balamurali gave his first public concert when he was hardly eight. Before he was 15, he had composed songs in all the 72 Melakarta ragas. His uninterrupted career continues.

14. Joining his immortal Guru Ariyakkudi Ramanuja Ayyangar as a disciple at a tender age of 14 years, B. Rajam Iyer has earned a great name as a performing musician, teacher and trainer. Accolades from governments, sabhas and listeners sit highly on him due to his devotion to his Guru.
15. Learning classical music from his days on his mother's lap, Nedunuri Krishnamoorthy came under the tutelage of the great Dwaram Venkataswamy Naidu, as a lad of 13. He has not stopped learning, though now he has become a first-rate artiste of great repute. The spirit of learning is the ultimate in knowledge.
16. Nookala Chinna Satyanarayana, a Maha- Mahopadhyaya in Music, was taken under the wings of Mangalampalli Pattabhiramayya when he was just 12 years old. He later became a student of Dr. Pinakapani, a doyen among music teachers.
17. T. V Gopalakrishnan, vocalist,

mridangist, singer in Carnatic and Hindustani classical musical systems gave his first concert at 10. He learnt music from Chembai Vaidyanatha Bhagavathar, and got his Srividya and Uchchistha Ganapathi Mantra Upadesha from his teacher.

18. A leading accompanist, learned teacher, professor, great soloist, violin maestro, T.N. Krishnan was gifted his first violin at six. Eight to ten hours of practice on the violin, apart from regular school hours, made him what he is today, he admits.
19. Belonging to the Shishyaparampara of Sri Tyagaraja himself, Lalgudi Jayaraman's grand father, father, Lalgudi's sister, children, are all musicians of repute. Among them Jayaraman himself is the most respected for classicism and sincerity. Comparable to this family are that of M.S Gopalakrishnan's which has produced half-a dozen first rate artistes, Maharajapuram Santhanam with the entire family of three generations rendering musical service to the Nation and Ravikiran the third generation of the family of chitra-veena players of repute.
20. M. Chandrasekharan a sightless violinist with a wonderful inner musical vision is also a vocalist and composer. Initiated into music at the age of seven, he used to get up at 3 am for four hours of practice when

he was only a boy. Even if one has a natural flair, it is only constant practice that makes one a perfect performer.

21. Mridangam artists T.K Murthy, Umayalpuram K.Sivaraman, Palghat Raghu, Vellore Ramabhadran, all attribute their virtuosity to early start, exposure to the art of great masters, and constancy of practice for very long hours, under the critical eyes of great disciplinarians. Of course immense patience which in the hall mark of perfection went with their practice.

22. Karaikkudi Mani the mridangam master, started with vocal music when he was 6 year old. T.R Vinayakram, the world famous ghatam player who won a Grammy Award, started playing professional music at 13. Mannargudi Easwaran, the peerless mridangist, started learning that art at 5. Srimushnam Raja Rao accompanied on the mridangam in a concert of a senior singer when he was but eight.

23. Flute wizard N.Ramani, the disciple of flute Mali, gave his first concert at 7. The famous flautists Sikkil Sisters did not know when they started learning the art. It was there in the family.

24. K.J Yesudas (12th year) Sudha Raghunathan, Bombay Jayashree,

were all early starters. Charumathi Ramachandran had her first music lessons at three. Sowmya at four. Nagamani Srinath at five. M.S Sheela at 7. Sanjay Subramaniam also learnt speaking and singing at the same time. T.M Krishna was just 6 years old when he was ushered into the world of music. Lokanatha Sarma was a slow starter in speaking, perhaps he started singing even before he started speaking Telugu, his mother tongue. And Delhi Sundararajan started his violin lessons at six.

25. R.K. Venkataramana Shastri, R.K.Srikantan, R.K Shriram Kumar all belong to the same musical family, making it easy for the youngsters to learn music. So were V.V Ravi and V.V Subramanian the violinists.

26. Veena Gayatri the child prodigy began giving concerts at 9 and has a non-stop career. She feels that there should be no hurry to come to the stage. Perfect training is more important than early exposure.

27. Hailed as an artiste of mega music with a mini instrument, mandolin Srinivas hails from a family of musicians. He was practicing 10 to 12 hours a day even before he was ten years old.

All these great artistes never thought that genius was a substitute for hard

work. They thought that innate talent is a facilitator for untiring practice, for working with strenuous schedules without boredom of loss of enthusiasm. Their careers, fame, reputations are built on very hard work.

When Yehudi Menuhin was 'complimented on his genius', he

responded "Yes genius! Supported by eight hours of practice every day for 40 years." This is the lesson the childhood of great men and women teaches us

Compiled from: "The Hindu Speaks on Music" - Published by Kasturi & Sons Ltd.

KARTHIKA RAVIKUMAR

Karthika Ravikumar is a school going girl from Madurai. She recently gave a 12 hours vocal recital at Saraswati Temple at Panachikadu, Kottayam Dt., Kerala. Her uncle is a Kathakali music-composer. Her father, mother and brother are music-lovers. Taval maestro Valayapati A.R Subramanian, in a fine gesture, accompanied Karthika in a music concert, during a music festival in Kumbakonam

Vidwan (Musicians)

Categories are five :-

- Sikshakara** A seasoned singer or teacher with systematic training - sincere, earnest and efficient.
- Anukara** A bani-based musician who fashions his music on the style of another.
- Rasika** One whose music is the essence of sweetness or one who is absorbed in his own music.
- Ranjaka** One who captivates the hearts of listeners or who builds up rapport with listeners.
- Bhavuka** A creative genius who springs surprises and appeals even to an indifferent listener.

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Music Appreciation - Part V

IMPORTANT FEATURES OF INDIAN MUSIC
by Dr. Geetha Ravikumar

The main identity of Indian music is based on melody. There are some basic concepts that a listener must remember to identify while appreciating Indian music. They are:- a) Nadam b) Svara c) Laya and d) Tala system.

These basic concepts give rise to some of the derived concepts. They are: a) Saptak b) Raga system.

Now, let us deal with the basic concepts in detail.

a) **Nadam** : Nadam or Nada is a Sanskrit word which means Isai-Oli in Tamil. Nadam or Oli is an orderly and beautiful musical sound pleasant to hear.

Tyagaraja refers to Nadam emanating from the various organs of the human body in his composition - "Shobillu Saptasvara",
(Nabhi - navel,

Hrit - chest,

Kanta - throat,

Rasana - tongue,

Nasa - nose).

Nada admits of two divisions, viz;

Ahata and *Anahata*; *Anahata* - *Nada* is known to be the music of spheres. It is the music audible only to Yogi-s through meditation. *Anahata* literally means that which is not beaten or that which is untouched. *Ahata-Nada* is music produced by the conscious efforts of man. The classification under *Ahata-Nada* : Gita(song), Vadya (instrument)

and Nritya (dance). These are collectively brought under the term sangita of music

b) **Svara** : Svara is defined as :
svatō ranjayati śrōtrichitām sa svara ochyatā (Sangita Ratnakara)

(A svara, is that which is by nature pleasing to ear and mind). Svaras are seven in number namely Shadja, Rishaba, Gandhara Madhyama, Panchama, Dhaivata and Nishada. These seven svara-s are developed into twelve svarasthanas. Kovai is an ancient beautiful word which means svaram.

c) **Svarasthanam** : They are nothing but the development of 7 svara-s. Shadja and Panchama have no varieties are *Achala Svara-s*. Rishabha Gandhara, Madhyama, Dhaivata and Nishada have each two varieties are *Chala svara-s* and thus we get ten + two = twelve svarasthanas. In ancient Tamil music these svarasthanas were called 'Panniru Veedu' or 'Panniru Nilam'.

d) **Laya**: Laya means rhythm; speed, one of the Tala Dasa Prana-s, referring to the grades of speed. It is the distancing of time points so as to form a generative pattern.

A listener must first understand that it is the laya that lends a lot of character to a musical piece because the speed or laya is an inherent part of the recital and

a change of laya can change the mood, the appeal and the character of the performance of the performer as well as the listener or audience. For example: certain Raga-s are sung in fast tempo; ie; drut laya, whereas some Raga-s in slow tempo or time measures or Vilambit Laya. Raga Narayani in both the systems of music though different is essentially sung in Madhya Laya or Drut Laya. In Carnatic music many Raga-s are sung mostly in Madhya Laya and Vilambit Laya.

Raga Mohanam, Raga Surati -
Madhya Laya

Raga Bhairavi, Sankarabharanam,
Raga Thodi - Vilambit Laya

In Hindustani music, most of the Cheezas or Bandish are set in Vilambit Laya like Raga Darbari in Vilambit Laya and in lower octave while Raga Adana is mainly prominent in Madhya Laya and Tar Saptak (higher octave).

e) **Tala:** It is the time-measure in music. The processing of laya to formulate a frame-work of sound syllables consisting of a definite number of beats is called Tala in Indian classical music; several time measures (some of them are quite complicated) have been developed. In Hindustani music, Teen Tal and Ek Tal, Tilwada and Jhumra are used in Vilambit Laya (Bada Khyal). Ek Tal, Jap Tal, Teen Tal are used in Madhya Laya and Drut Laya Khyals (Chota Khyals).

In Karnatic Music there are seven main Talas called the Sapta Talas. They are Dhruva, Matya, Triputa, Roopaka, Jhampa, Ata and Eka Talas respectively

Let us now deal with some of the derived concepts in detail.

Saptak (octave): This can be defined as a group of notes of different frequencies arranged in a progressively increasing or decreasing pattern until one reaches a point. The Saptak is an important entity in music, because it is from this that we get the next derived concept pivotal to Indian music the 'Raga'.

Raga: A Raga is a re-arrangement of the Saptak in its entity. ie: Sa-Sa is the gamut of any Raga. Again it has to be a generative pattern. The definition being "*Ranjayati Ithi Ragah*" - that which pleases the mind is the Raga. It colours the mind. It is realised through absolute music, which is independent of Sahitya or words and Tala measures or time measures; absolute music transcends language and rhythm. The monumental Tamil work "Silappadikaram" of the 2nd century, introduces the word *Pann* which is equivalent to scale or raga, constituting the seven notes.

In Tamil literature the equivalent of the Sapta Svaras are as follows: Kural - Sa, Tuttam - Ri, Kaikkilai - Ga, Uzhai - Ma, Ili - Pa, Vilari - Dha and Taram - Ni. In ancient times there are 103 Panns, out of these 23 Panns have been used in Tevaram.

Raga is the basis of all melody. It is important to note that no two Raga-s have the same structure and a change of a single svara or note can bring out an entirely a new raga. For eg: Mohanam and Hamsadwani.

A Raga should be a generative pattern ie: it must generally contain atleast five notes. Depending on whether a raga contains seven, six or five notes, it is called Sampoorana, Shadava and Audava respectively: A definite Arohana and Avarohana are prescribed for each raga. This marks the outline on which the Raga is formed and developed. After all the mere stating of the Arohana and Avarohana does not form a Raga. It forms a skeletal structure and identity. Each Raga has a definite form of its own possessing individual characteristics. These constitute the Raga - Lakshanas. The theme of the Raga is gradually elaborated observing its Lakshanas or the general rules and laws ascribed to the Raga. This improvisation is termed as Raga Alapana. Generally, before rendering a composition, the Raga Alapana in short is given as a prelude. The Mela system or the organization of Principal of Parent Scales marks the beginning of a scientific analysis of Raga-s. It was Vidyaranya of the 14th century who first mentioned about Melas in his work "Sangita Sara". The "Sangita Sudha" by Govinda Dikshita (16th century) describes about 15 Mela-s. In the 16th century, Ramamatya describes 20 Mela-s. in his "Svaramela Kalanidhi". Venkatomakhin, son of Govinda Dikshita formulated the scheme of 72 Mela-s on a scientific basis. He was the one main Pillar of Carnatic music who brought in the classification system of Raga-s under the Janaka-Janya system which has been unchallenged till today in the music world.

The Time Theory of Ragas ie convention ascribing the exposition of a particular Raga at a particular time of the day as morning, afternoon and evening is strictly followed by Hindustani musicians. The time is divided into three *Prahars*. (1) Morning 3.00 a.m. to 6.00 a.m., 6.00 a.m. to 9.00 a.m. and 9.00 a.m. to 12.00 noon (2) Noon - 12.00 to 1.00 p.m., 3.00 to 6.00 p.m. (3) Evening and late night - 6.00 to 9.00 p.m., 9.00 p.m. to 12.00 midnight.

The Carnatic musicians with their flow of emotional expression and creativity adhere more to the scientific basis of classical music, while, the North Indian musician attempts to delve into the aesthetics in the creation of different moods. There are ten Lakshanas of a Raga. They are Graha, Amsa, Nyasa, Tara, Mandara, Apanyasa, Sanyasa, Vinyasa, Bahutva and Alpatva.

General trend of musicians of Hindustani and Carnatic music

When one hears the musicians of the North, one cannot help feeling that Sahitya is just incidental to the elaboration of Raga. There is a greater stress on the Alap and Tala. Mostly, the Sahitya or the lyric does not constitute more than three or four lines specially in Khyals. In Carnatic music, Sahitya plays a very important part. It is an intrinsic part of the compositions and sometimes stretches to epic propositions. Moreover, the Carnatic musicians (vocalists) aims at 'Vaak Suddha' or clarity of intonation. The Hindustani musicians pronounce the

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Svara 'Rishabha' as 'Re', while the Carnatic musicians pronounce it as 'Ri'.

Coming to the technical side of the matter, we can attribute the specific handling of the svaras as the cause for the vivid dissimilarity of the two systems of music. The approach to the svaras and the logical and tasteful treatment given to these svaras bring out the individual forms which build up the concept of Ragas; as this approach is the basis of Gamakas, which is the soul of our music. It is more prominently used in Carnatic music than in Hindustani music. Gamaka is not confined to the mere oscillations of a note nor to the manifestations of curves on a svara. It comprises the manner in which a svara is approached, its entry, its position, its movement and its effect on the other svaras. In Carnatic music, the musicians use more Gamakas in alapana of Raga, as well as in the Kriti. The Gamakas or graces, embellishments fall under various categories as Kampita, Nokku, Sphurita, Pratyahata, Odukkal, Orikkal, Khandippu, Jaru, Ravai and Vali.

In Hindustani music, the technical terms for the various graces are given as Meend, Khatka, Zamzama, Soonth, Murkhi, Muran, Tana and so on. These are the embellishments used in Hindustani music, when a musician elaborates a piece or does Alap, Taan or Sargams. All these have been researched by many musicians and musicologists. It would be a welcome project, if an artist well versed in both the systems can compare and contrast the technical

aspects of the nature of Gamakas which are highly responsible for the characteristic stamp of the two styles of music.

Broadly speaking, we can say that the effect of the Jaru or a glide, together with the nature of oscillations given to a svara or a group of svaras causes the apparent dissimilarity of the two systems of music.

Let us now deal with different musical forms of music that have existed from a thousand years ago upto the present day. The earliest examples of musical forms are found in the Natya Sastra of Bharata, Sangita Ratnakara of Sarngadeva, namely, the Prabandha.

Prabandha in general is a generic term which refers to any well knit composition, but in the case of music, this word refers to a particular form of music when there are several compositions within that prescribed form. There are nearly 260 varieties of Prabandhas mentioned in the Sangita Ratnakara.

In short, the structure of Prabandha by and large consisted of five sections: Udgraha, Melapaka, Dhruva, Sanchari and Abhoga.

Musical forms

Let us examine the various musical forms with special reference to Hindustani music.

They are Dhruvpad (Dhrupad), Khyal, Hori-Dhamar, Thumri, Dadra, Tappa, Tarana, Bhajan, Ghazals, Khajri, etc.

Dhrupad : The literary meaning of Dhrupad or Dhrupad is song with a fixed tempo. (Dhruva means fixed and Pada means stanza). It is really sung in a very slow tempo. It is evident that Dhrupad of the medieval age was very simple in respect of both words and musical notes. Rich and full expression of voice and proper pronunciation are essential. It was thus natural that almost all musicians had to culture their voice to the best and they had also to take care of the wordings of the songs to give full expression of sound on the same. Almost all the ancient Dhrupadas contain four parts namely, Sthayi, Antara, Sanchari and Abhoga, which usually need a range of about three octaves to complete the then current form of music. There are four kinds of Dhrupadas current in the medieval age namely, Gobarari Vani, or Suddha Vani, Khandar Vani, Dagar Vani and Nahur Vani. Tansen was a Gaudiya Brahmin and the Dhrupadas that were sung by him were generally known as "Gobarhari Vani. The style of Dhrupada is very masculine and almost devoid of studied ornamental flourishes, except a few graces and shakes, which too are very short. No improvisation, ornamentation and fancy may be included in it. Each note is to be struck individually to be developed in all its correctness and purity. Dhrupadas are sung in slow tempo and only a few from the innumerable time-measures are used. Chowtal, Dhima Teental, Jhaptal and Rupak are given preference. The text or the lyrics were mostly invoking God and his Leela-s and his description in various forms. Now Dhrupadas is sung and translated in various regional languages. In the course of the evolution of our music, when Dhrupadas were slowly abandoned, the emergence of the Khyal was inevitable.

(To be continued)....□

Gold and Artistes

- (i) *Maha Vaidyanatha Ayyar never cared for money; never discussed fees. Once when Ayyar learnt that tickets were being issued by organizers for his concert, he declined to sing and gave a free performance the next day.*
- (ii) *Gopalakrishna Bharati never received the fees but left them with the organiser to be utilized for charities at his instance.*
- (iii) *Melody-King Pushpavanam was strict about his fees (like Violin Govindasami Pillai). Fees increased only after his advent.*
- (iv) *Gottuvadyam Sakharama Rao gave concerts only when his purse was empty.*

Courtesy: "Yet Another Garland"
by N. Rajagopalan

AMMA, VIBRATE THE VEENA OF MY SOUL!!!

This day, beloved Amma, I bow in obeisance,
The Veena of my soul I present before Your presence;
Play on it, release its reverberating resonance,
Obeying your ordinance, may that ever be my penance;

Gently dust away the layers and layers of Karma,
Brighten it up with the luminous sheen of Dharma!

Set its **BRIDGE** at the quantum, optimum level,
May striking the right chord be the principal cardinal;

Shape its hard **WAX** with Your hands so delicate,
Refine the rough edges, make it Your creation exquisite,

Set the gleaming **FRETS** one after the other,
Let Your divine Prana emanate through them, O Mother!

Give it stability, **BALANCE** and a quality unwavering,
Regulate its cadence with the tonicity of its **STRINGS**;

Curb the movement of the **YALI** - the dragon-faced devil,
Deter its heinous activity, its unspeakable crime, its evil,

Breathe into it the sonorous tone of '**AUM**',
May its blessed tone light up my hearth and home!

This day, beloved Saraswati, I offer you my **BHAKTI**,
Liberate me from my sins, grant me **JEEVAN MUKTI** !

**"Ya Devi Sarvabhooteshu Vidyaroopena Samsthita
Namastasyai Namastasyai Namastasyai Namah"**

- Saipriya Viswanathan
Mumbai

ANANDA TANDAVA - THE COSMIC DANCE

Yonder He dances His Cosmic Dance,
Proud His bearing, stiff His stance;
Arms stretched wide, mane a-fly,
Joyously does He dance in the sky.

He swings and sways with great élan,
The entire universe does He span;
Spreading His light on galaxies
Through millions and billions of centuries.

His Damaru is for Creation,
The Fire He holds, for Destruction;
Stepping over Apasmara (the devil),
The oh-so ignorant one!

The Abhaya Hasta promises succour,
For those who at His Feet surrender;
The tightly wrapped tiger skin,
Bells in His feet jingling.

The Trishula in Hand,
The half-closed Eye,
He razed down Kama,
The God of Love who turned sly!

He dances in joy with His Divine Consort,
His Tandava and Her Lasya in perfect concord;
The Rishis, in ecstasy, chant 'Hara Hara',
Filled with awe for the Majestic Gangadhara!

His Body is the Entire Universe,
His Speech, the world's words and verse,
His Adornment, the moon and the stars,
His Mystical Chamber filled with sweet-smelling flowers
(Chidambara Rahasyam).

He is the Healer (Vaitheeswara),
He is the Teacher (Dakshinamoorthy),
He is the Past, Present and the Future,
He is the Serene Shiva, the Almighty,
The Potent God, the Ultimate Deity!

- Saipriya Viswanathan
Mumbai

Book Review

MAJESTIC AND SOLEMN M.S.

*KunjammaOde to a Nightingale
by Lakshmi Vishwanathan; Published
by Lustre Press, Roli Books;
Price: Rs 495/-; Pages 128.*

When the Nation's highest award, Bharat Ratna was conferred on M.S. Subbulakshmi, the "Hindu" editorially wrote, "....This will be hailed throughout the country as a fitting adoration of a great genius. The Gujral government has brought the supreme national honour to a new level of relevance in terms of regeneration of values by nominating M.S. Subbulakshmi this year. That she is the first musician ever to be decorated with the title will harmonise with her reputation as the inspiring "Nightingale of India", who has delighted audiences in India and abroad for decades with her resonant melody and seemingly limitless repertoire".

The transformation of a tiny girl into a musician of world renown – the story of the Nightingale in a capsule form – is what Lakshmi Vishwanathan has attempted successfully in the captioned book. The book is part of a series called "Family Pride", which has covered Ustad Amjad Ali Khan and Pandit Ravi Shankar. It is lavishly produced with black and white photographs in profusion – especially of the young M.S. with the leading lights of the yesteryears in the world of Carnatic Music as also of her formative years with some scenes from her foray into the film world.

M.S. was born on 16, September 1916 in Madurai. Affectionately called Kunjamma by her mother Shanmukhavadi, M.S. had an elder brother Shaktivel, who became a mridangist and a sister Vadivambal who took to violin. Vadivambal's unfortunate demise, after a brief illness cast a gloom on the young M.S. She learnt to play the veena from her mother who was an accomplished veena player who gave public performances. The young lass would go with her mother whenever she went for concerts. On one occasion the young girl was playing outside the hall where the mother was having a concert.



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The lass was summoned, made to sit on the stage and asked to sing. The eight year old girl spontaneously sang with confidence a Marathi song, Anandhaja, which her mother had taught her. The audience was deeply impressed.

In due course M.S learnt to play veena and tried her hand at mridangam, learning the intricacies from her brother Shaktivel. She worked hard to perfect her diction, understood the deeper significance of each song she learnt. M.S was a student throughout her life learning new songs even in her seventies. She would first sing the song in her pooja room at the family altar and then only present it to an audience.

At the young age of 16, on January 1, 1932 M.S was invited to replace the formidable Ariyakudi Ramanuja Iyengar at the prestigious Music Academy. Thirty six years later, the same Academy conferred on her the title of Sangita Kalanidhi. M.S had stormed a male bastion. It must be conceded that the heavyweights of those times, Rajarathnam Pillai, Chembai and Chowdiah gave her encouragement and support. In later years awards and honours were heaped on her including the Ramon Magsaysay Award.

For her first concert in Bombay M.S wanted an escort who appeared in the form of Sadasivam who eventually became her husband, friend, philosopher and guide. She used to call him "Mama". Sadasivam was involved with the new weekly "Kalki" and acquired the rare and valuable friendship of Kalki Krishnamurthi

and Rajaji. The Paramacharya of Kanchi treated M.S and Sadasivam as his children and had special affection for M.S.

There was a brief jaunt into the celluloid world for M.S. She acted in four films, Seva Sadanam, Shakuntalai, Savithri and Meera (both Tamil and Hindi). Two interesting snippets. G.N.B was the Dushyanta and the Hindi actress Shanta Apte did the role of Savithri where M.S acted as Narada. The songs of both Meera and Shakuntalai became very popular and are so even today.

M.S. soared from height to height and her arena became world-wide, beginning with the Edinburgh Festival and the United Nations concert. For the latter the Paramacharya composed a song "Maitrim Bhajata" which is a paean to peace. During this period HMV had brought out her records of Vishnu Sahasranamam, Bhaja Govindam, Venkateswara Suprabatham, etc. all of which were best-sellers. Language was no barrier for M.S and she sung in almost all Indian languages.

Mahatma Gandhi was so much fascinated by her voice that once he conveyed a request that she should sing for him the Meera bhajan "Hari Tum Haro". Unfortunately, she had not learnt this song and conveyed her regrets. Later the same evening another message came from Gandhiji that he would prefer to hear the song spoken by M.S than sung by anyone. Sadasivam arranged immediately for a composer and overnight she learnt the song, recorded it and sent the same to Bapuji.

It was played for the Mahatma on his birthday on 2nd October 1947. A few months later, the radio announced the sad news of Gandhiji's assassination. This was followed by the rendering by M.S of the Meera bhajan. She swooned on hearing it and for over a year she would not attempt to sing "Hari Tum Haro".

Jawaharlal Nehru attended a charity concert of M.S at Delhi and said, "I am a mere Prime Minister. You are a Queen, Queen of song". Charity was always uppermost in her heart and her generosity made her a feminine "Karna".

An interesting anecdote in the book is that at a private concert M.S was the singer. Palghat Mani Iyer played the mridangam and the violinist was Chembai Vaidyanatha Bhagavathar. Equally fascinating are some vignettes. M.S was fond of diamonds, jasmine flowers and silk sarees of a special type of blue later popularly called M.S.Blue. She has never tasted ice-cream for fear of developing a sore throat. All visitors in her house were given Chukku Coffee – a mixture of milk and dried ginger. One significant fact is that Dr. Cherian, a famous surgeon of Chennai is reported

to have refused to operate M.S for tonsillitis, saying that her voice was too precious to risk any change in tone and quality.

M.S's revered guru, the late Semmangudi Srinivasa Iyer has contributed an affectionate foreword.

The book is an excellent introduction to an excellent singer – one whose voice, melody, sadhana, grace and religiosity one cannot hope to encounter for the next hundred years. Lakshmi Vishwanathan, who is treated by M.S as "her daughter" is an accomplished dancer, Vice-President of The Madras Music Academy, regular contributor to the Hindu, author of book on dance, "Bharata Natyam the Tamil Heritage". She is winner of several awards including the Tamil Nadu State Kalaimamani and the Sangeet Natak Academi Award. She has written an outstanding mini pictorial biography of M.S which brings out the divine and human nature of her subject. The volume is warmly commended to all rasikas and admirers of M.S. A book truly worthy of its subject.

- P. P. Ramachandran



OBITUARY

Guru Shri Kelucharan Mohapatra

The very mention of Odissi conjures up impressions of the pioneer mentor, Guru Kelucharan Mohapatra, who has left no stone unturned to evolve and elevate this simple temple dance form into one of the finest and lyrically eloquent classical dance styles of India.

The doyen passed away on Wednesday, the April 7th 2004. His innumerable students all feel that he has gone to dance with his Krishna, whom he always fondly referred to as Kaaliya. With his demise, the classical Odissi form as evolved by Guru Deb Prasad Das, Guru Pankaj Charan Das, Guru Mayadhar Raut and himself have come to an end.

Perhaps the greatest exponent of this art form, Guru Kelucharan Mohapatra took Odissi dance not only beyond the state's borders but also gave it international recognition. His many students both in India and abroad bear a testimony to this fact. His was a life totally dedicated to this art form despite being a family man. According to his wife, Laxmipriya, he was a sincere and dedicated teacher, who had conducted classes even on the 6th evening (a day before he passed away) teaching his pupils the nuances of Odissi.

From a mere Gotipua to an Odissi Maestro - cum - Guru, it has been a herculean task for him. Those who have had the opportunity of witnessing the Guru demonstrate or perform would easily be convinced of his profound Vidwat and performing finesse.

He was a great and wonderful story-teller too, who would brief the artists on the theme, so as to let them feel at ease and ensure that each one's sense of synchronization of dance with music and rhythm was perfect. Being an accomplished Pakhwaj player, he elevated any performance with a fine percussive backdrop.

Guru Kelucharan Mohapatra himself was a Gotipua dancer (a boy dancer who dressed up as a girl to dance) in his childhood. He was also a part of a Jatra party in his youth days. His knowledge of theatre coupled with his creative urge and deep devotion to his Lord, made him feel an internal need for absorbing changes in the Odissi style. In his own way he incorporated these changes in a very subtle and gradual manner. Guruji



always disagreed with the usage of the term 'changes' but always preferred the word 'enhance'. These changes as reformed by Guruji were in evidence when one watched Gotipua dancers trained by him. He transformed the style while still keeping its body kinetics, alongwith it its beauty, technique and tradition intact.

His innate aesthetic sense made him take further progressive steps towards innovations. He also did extensive research during his stint at the Odissi Research Centre in Bhubaneswar.

His one step towards innovation was language. He created items based on lyrics of various languages for his many disciples in the purest Odissi format.



Sabha President Shri V. Shankar awarding Shri Kelucharan Mohapatra the Honorary Patronship of the Sabha on October 24th, 2002 on the occasion of the Golden Jubilee of the Sabha.

Another progressive step taken by him was to present solo Nritya items in group format, which opened up several different avenues with ample scope for creativity. Subsequently, he deviated from traditional Odissi music by innovating through music too. An outstanding example of this was 'Vande Mataram' in which his exploration of the Odissi form is so astonishing.

If a maestro like Padmabhushan Guru Kelucharan Mohapatra would step into thematic innovation alongwith his innovation through language, music and group, it was bound to be a mind blowing experience for the dance world, as well as for the world at large.

His demise is a grave loss to the dance world which can never be compensated. One wonders if we will ever see the likes of Guruji again. Our memories though stilled, Guruji and his creative genius will forever be etched in the hearts of his many admirers.

SRI SHANMUKHANANDA FINE ARTS & SANGEETHA SABHA (REGD.) Music Competition 2003 - 2004 - List of Prize Winners

Sr.No.	Title of Endowment / Memorial	Prize Winners
CARNATIC VOCAL :		
1.	Sri. B.V.S. Iyengar Memorial (Instituted by M/s. Iyengar & Co.) (Age 10 - 15 yrs)	1st Prize : Kum. Vimarshini Jairam 2nd Prize : Mast. Tejasvi .S. 3rd Prize : { a) Kum. Sandhya Seetharaman b) Mast. Karthik Suresh Consolation : Kum. Jinsha K. Nanu
2.	Smt. Dharmambal Subramanian Endowment (Instituted by Smt. Pasupati) (Age 10 - 12yrs)	1st Prize : Mast. Vinish V. Nair 2nd Prize : Kum. Abhirami Shankar 3rd Prize : { a) Kum. Chyndri Padmanabhan b) Kum. Divya Prabhakar
3.	Smt. Neelambal Jagadeesan Memorial 'Dasarnama' (Age 10 - 15 yrs)	1st Prize : Mast. Shrinath Warriar 2nd Prize : Kum. Soumya Sivaramakrishnan 3rd Prize : { Kum. Sanjana Raman Kum. Girija Swaminathan Kum. Abhirami Shankar
4.	Smt. Lakshmi Gopalkrishna Memorial [5 Silver lamps] (Instituted by Sri R. Gopalkrishna - "RGK") (Age 10 - 15 yrs)	5 Prizes : { a) Mast. Tejasvi S. b) Kum. Jinsha K. Nanu c) Mast. Srinath Warriar d) Kum. Chyndri P. e) Kum. Sandhya Seetharaman

Sr.No.	Title of Endowment / Memorial	Prize Winners
CARNATIC VOCAL :		
5.	<p>i] Smt. Vijayalakshmi Nathan Endowment : (Instituted by Sri. R. S. Nathan)</p> <p>ii] Smt. N. Lakshmi Endowment (Instituted by Smt. N. Lakshmi)</p> <p>iii] Smt. Kalyani Rajamani Endowment (Instituted by Sri. Rajamani) (Age 15 - 28 yrs)</p>	<p>1st Prize : Mr. Yogesh Padmanabhan 2nd Prize : Mr. Ashwin Krishnamoorthy</p>
6.	<p>i] Kalki Memorial (Instituted by Sri. T. Sadasivhan)</p> <p>ii] Smt. Narayani Haridasan Memorial (Instituted by Sri. H. Shankar) (Age 10 - 16 yrs)</p>	<p>1st Prize : Mast. Vivek T. 2nd Prize : Kum. Sanjana Raman</p>
7.	<p>Prof. T.V. Ramanujam Endowment Thambura Prize (Instituted by Sri. T.V. Ramanujam) (Age 16 - 28 yrs)</p>	1 st Prize : Mr. Gokul Chandramouli
8.	<p>i] Karugudi Sri. V. Sankara Iyer Memorial (Instituted by Sankar Iyer & Co.)</p> <p>ii] Sri. K. Gopalachari Memorial (Instituted by Sri. S. K. Iyengar) (Age 16 - 28 yrs)</p>	1 st Prize : Kum. S. M. Vilasini

Sr.No.	Title of Endowment / Memorial	Prize Winners
CARNATIC VOCAL :		
9.	<p>Sri. R. S. Mani Memorial (Instituted by Sri. Jayaram Mani) (Age 16 - 28 yrs)</p>	1 st Prize : Smt. Vijayalakshmi Rangarajan
10.	<p>Sri. R. V. Murthi Endowment (Instituted by Sri. R. V. Murthy) (Age 16 - 28 yrs)</p>	<p>1st Prize : Kum. S. M. Vilasini 2nd Prize : Kum. Divya Ramaswamy 3rd Prize : Mr. Ashwin Krishnamoorthy</p>
11.	<p>i] Sri. S. R. Kasturi Endowment (Instituted by S. R. Kasturi)</p> <p>ii] Sri. P. R. Krishnaswamy Memorial (Instituted by Sri. S. K. Iyengar)</p> <p>iii] Sri. Maharajapuram Santhanam Endowment (Instituted by Maharajapuram Viswanatha Iyer Trust for Tyagaraja Krithis) (Age 16 - 28 yrs)</p>	1 st Prize : Kum. S. M. Vilasini
12.	<p>Sri. S. Kandaswamy Memorial (Instituted by Sri. S. Raman) (Age 16 - 28 yrs)</p>	<p>1st Prize : Kum. S. M. Vilasini 2nd Prize : Smt. Vijayalakshmi Rangarajan</p>
13.	<p>Smt. Karuganti Satyavathi Memorial (Instituted by Sri. Hanumantha Rao) (Age 16 - 28 yrs)</p>	<p>1st Prize : Kum. S. M. Vilasini 2nd Prize : Mr. Ashwin Krishnamoorthy</p>

Sr.No.	Title of Endowment / Memorial	Prize Winners
CARNATIC VOCAL :		
14.	Smt. D. K. Pattammal Endowment (Instituted by Dr. V. V. Srivatsa for Muthiah Bhagavathar Krithis) (Age 16 - 28 yrs)	1 st Prize : Kum. Savitha Viswanathan 2 nd Prize : Kum. S. M. Vilasini 3 rd Prize : Mr. Yogesh Padmanabhan
15.	Smt. D. K. Pattammal Endowment (Instituted by Dr. V. V. Srivatsa for Muthuswamy Dikshitar Krithis) (Age 16 - 28 yrs)	1 st Prize : Mr. Ashwin Krishnamoorthy
16.	ij) Maharajapuram Sri. Viswanatha Iyer Memorial (Instituted by Maharajapuram Viswanatha Iyer Trust) ii) "Karachi" Rajagopalan Memorial (Instituted by Smt. Lakshmi Rajagopalan for Alapana) (Age 16 - 28 yrs)	1 st Prize : Mr. Gokul Chandramouli 2 nd Prize : Mr. Ashwin Krishnamoorthy 2 nd Prize : Mr. Yogesh Padmanabhan
17.	Sri. P. R. Krishnaswamy Iyer Memorial Award (Instituted by Smt. Anuradha Badri) (Silver Lamp Prize) (Age 16 - 30 yrs)	1 st Prize : Kum. S. M. Vilasini
18.	Sri. Navalpakkam Sunder Rajan Endowment : (Instituted by Sri. N. Sunder Rajan for Shyama Sastri Krithis) (Age 16 - 28 yrs)	1 st Prize : Kum. S. M. Vilasini

Sr.No.	Title of Endowment / Memorial	Prize Winners
CARNATIC VOCAL :		
19.	Smt. Latha Sunder Rajan Endowment (Instituted by Sri. N. Sunder Rajan for Shyama Sastri Swarajathis) (Age 16 - 28 yrs)	1 st Prize : Smt. Vijayalakshmi Rangarajan
CARNATIC VIOLIN :		
20.	Smt. Dharmambal Subramanian Endowment : (Instituted by Smt. Pasupathi) (Age 10 - 12 yrs)	1 st Prize : Mast. Vinish V. Nair
21.	i) Smt. G. Lakshmi Ammal Memorial (Instituted by Sri. G. Sundaresan) ii) Smt. Mangalam Govindaswamy Endowment (Instituted by Sri. T. S. Krishnaswamy) Group I (Age 10 - 15 yrs)	1 st Prize : Kum. Vimarshini Jairam 2 nd Prize : Kum. Shweta Kannan 3 rd Prize : Kum. G. Swathi
22.	Smt. Shanta Sethuraman Memorial (Instituted by Sri. T. S. Krishnaswamy) Group II (Age 15 - 20 yrs)	1 st Prize : Mr. Ashwin Krishnamoorthy 2 nd Prize : Ms. Vijayalakshmi Ramachandran
CARNATIC VEENA :		
23.	Kum. Sarada Krishnan Memorial (Instituted by Shri. K.S. Krishnan) Group I (Age 10 - 15 yrs)	1 st Prize : Kum. Karuna Veeramani

Prize Winners

Sr. No. Title of Endowment / Memorial

MIRIDANGAM

24. Sri. Vellore Ramabhadran Endowment
(Instituted by Sri. Vellore Ramabhadran)
Group I (Age 9 - 13 yrs) : 1st Prize: Mast. A. V. Ramesh

25. T. S. Nandakumar's Percussive Art Centre
Endowment
(Instituted by Sri. T. S. Nandakumar)
Group II (Age 13 - 18 yrs) : 1st Prize: Mast. Rohit Prasad
2nd Prize: Mast. Srikant Venkatarajan

HINDUSTANI VOCAL

26. Group I (Age 10 - 15 yrs) : 1st Prize: Kum. Pooja Gaitonde
2nd Prize: Kum. M. M. Manasi
3rd Prize: Kum. Mohini Roy

27. Group II (Age 15 - 20 yrs) : 1st Prize: Kum. Ayesha Naik Satam
2nd Prize: Kum. Padmaja Srinivasan

28. Group III (Age 20 yrs & above) : 1st Prize: Ms. Madhukana Sen

TABLA

29. Group I (Age 10 - 15 yrs) : 1st Prize: Mast. Sanjay Hariharan
2nd Prize: Mast. Shrinath Srinivasan
3rd Prize: Mast. Pushkar Jadhav



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